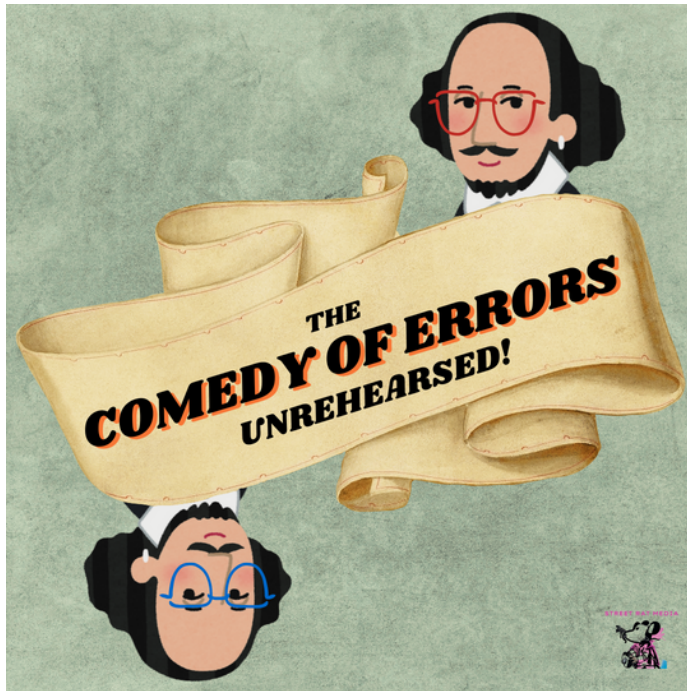


UPCOMING PRODUCTIONS



For more information on how to join the cast visit streetratmedia.com/shakespeare-unrehearsed

STREET RAT MEDIA MISSION

With an emphasis on hiring and casting marginalized individuals and international artists based in the United States, we are committed to providing opportunities for projects that critique the status quo and unlock critical insights that contribute to our global culture.



Follow us on social media
Instagram: @streetratmedia

STREET RAT MEDIA PRESENTS



Sat, March 23rd: 3 pm
Sat, March 23rd: 7 pm
Sun, March 24th: 3 pm

Art of Acting Studio
1017 North Orange Drive, Los Angeles, CA 90038

CAST

ANGELIKA VAMVAS
ALEJANDRO IZTAC
ARI FROMM
CARLY DOYLE
JULIE AMUEDO
LOLA DARZENS
LINDSAY JEAN MICHELLE
MICHELLE PERSOFF
MIGUEL PEREZ
NATALIA ORTEGA
NATALIE NIA
NICOLE OHARA
RANI SOLOMON
REBEKAH SIDE
SEAN COWHIG
SHANNON CREEDON AXTELL
SHANTI MOORE

PRODUCTION STAFF

ARTISTIC DIRECTOR.....NICOLE OHARA
PRODUCER.....NICOLE OHARA
DIRECTOR.....MIGUEL PEREZ & NICOLE OHARA
STAGE MANAGER.....DAN LOVATO
DRAMATURG.....MIGUEL PEREZ

SPECIAL THANKS

BILL KINCAID
MICHELLE BONEBRIGHT-CARTER, NIEK VERSTEEG
& THE ART OF ACTING STUDIO

ABOUT UNREHEARSED SHAKESPEARE

In Elizabethan England, they did not have the time to rehearse plays; at least, not in the way that modern actors think of rehearsing.

There was no electric lighting so nighttime performances or rehearsals were out of the question. Mornings were spent practicing fights, dances, songs, and processions. This left only the afternoons for performing plays. Ten plays could be debuted in a two-week period, and it was rare to present the same play more than twice within that time. Even in the days of long ago, no one could be expected to memorize so many lines so quickly; lines that were considered antiquated, elevated, and difficult even in Shakespeare's time. So when did the company have time to rehearse? They didn't.

Actors were also not given the full script. Why? There were no copyright laws and nothing to keep an actor from taking their copy of 'Hamlet' to a competing theatre and selling it as their own. Additionally, the time and labor that would require Shakespeare to handwrite enough copies of the full scripts would prove exhausting. Although the printing press was available, none of Shakespeare's work was printed during his lifetime. Thus it was more secure, cost-effective, and efficient for his skilled company of actors to work from cue scripts and the show would go on. These scripts were handed out as scrolls--or rolls (the origin of the term 'role')--that only contained their character's lines, the last few words of their cue lines, entrances/exits, and very few essential stage directions that could not be conveyed through lines of other actors.

How did the actors know what to do on stage if there were no rehearsals and no access to the full script? Playwrights of the time understood the environment and constraints of commercial theatre and wrote clues to the characters and stage directions into the text of a script. The spelling, the punctuation, the language and the meter all contain clues for the actors to give and receive in the moment on stage. The words the characters used gave the actors clues as to how they should be portrayed. Everything an actor needs to know about how to perform their role was right there in their hand.

Today's performance follows this tradition. Our actors have met to learn the unrehearsed technique, but our company will be performing it with a twist. In addition to this show being unrehearsed, none of the actors know what role they will play until they open their scrolls live on stage!

CHARACTERS

(in order of appearance)

ORLANDO
ADAM
OLIVER
DENNIS
CHARLES
ROSALIND
CELIA
TOUCHSTONE
LE BEAU
DUKE FREDERICK
DUKE SENIOR
LORDS
AMIENS
CORIN
SILVIUS
JAQUES
AUDREY
SIR OLIVER MARTEXT
PHEBE
WILLIAM
JAQUES DE BOYS

TOTAL RUN TIME

2 hours 10 minutes
10-MINUTE INTERMISSION

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SYNOPSIS

In *As You Like It*, witty words and romance play out against the disputes of divided pairs of brothers. Orlando's older brother, Oliver, treats him badly and refuses him his small inheritance from their father's estate; Oliver schemes instead to have Orlando die in a wrestling match. Meanwhile, Duke Frederick has forced his older brother, Duke Senior, into exile in the Forest of Arden.

Duke Senior's daughter, Rosalind, and Duke Frederick's daughter, Celia, meet the victorious Orlando at the wrestling match; Orlando and Rosalind fall in love. Banished by her uncle, Rosalind assumes a male identity and leaves with Celia and their fool, Touchstone. Orlando flees Oliver's murderous plots.

In the Forest of Arden, Rosalind, in her male disguise, forms a teasing friendship with Orlando. Oliver, searching for Orlando, reforms after Orlando saves his life. Rosalind reveals her identity, triggering several weddings, including her own with Orlando and Celia's with Oliver. Duke Frederick restores the dukedom to Duke Senior, who leaves the forest with his followers.

Full summary of the play:

<https://www.shakespeare.org.uk/explore-shakespeare/shakespedia/shakespeares-plays/as-you-like-it/>

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